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ABSTRACT

The two lesson plans presented here are designed to be used as teaching resources in presenting India to high school students. Lesson one focuses on "India and Cartoons" and uses contemporary Indian political and social cartoons for student analyses of social commentary. Lesson two examines "British Architecture during the Raj" with readings, photos, and films to supplement the study. (EH)

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CURRICULUM PROJECTS DEVELOPED
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FULBRIGHT - HAYS SEMINAR ABROAD

CURRICULUM PROJECT

INDIA

Richard T. Curnow

SO 026 035

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By

United States Educational Foundation in India

FULBRIGHT - HAYS SEMINAR ABROAD

INDIA

July 2 - Aug. 12, 1995

CURRICULUM PROJECT

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Introduction

I have chosen to fulfill the curriculum project requirement by using my exposure to and experience in India to provide two lesson plans which could serve as an additional teaching resource in presenting India to American high school students.

Preface

California, where I teach, requires a teaching unit on the British Raj, in a year-long sophomore course on world history. We use Peoples and Cultures Series: India (McDougal, Littel & Company), a ninety page booklet which analyzes India accordingly:

a) Ancient Cities, Ancient Gods
   Class and caste
   Those without caste
   Hinduism
   Bhagavid - Gita
   Jainism and Buddhism

b) Empire Builders and Invaders
   Asoka
   Gupta Empire
   Muslim Conquest
   Moguls (The book"The Six Great Mughals" makes a great unit covering the rise/fall of the empire.)

c) India and the West
   British India
   Sepoy Mutiny * Indians consider this the First Battle for Independence.
   The Raj * This is of special emphasis in California. A wide literature is available. My lesson on Raj architecture fits in here.
   Rise of National Consciousness
   Hindu - Muslum Conflict
   Ghandi * Richard Attenborough's great film is very effective.
   March Toward Independence

d) Independence and Partition
   Consolidation and Constitution * Quotations from Nehru make an excellent basis for discussion and writing
   * See group activity on National Anthem
   The State and the Economy
   India and the World *My lesson on political cartoons fits in here.
   Challenges *Communalism: the fragmentation of India along religious lines: Hindu, Muslim, Sikh.

e) Tradition and Change
   City
   Village life

The information, presentation and resources are above average.

Notwithstanding, this curriculum project suggests two topics which present less traditional subject matter, hopefully allowing the teacher additional lattitude and choice.

A. India and Cartoons

Preface:

Cartooning - political or social - is an art of dissent, of protest. Sudhir Tailang, one of India's best cartoonists, says there is no place for a cartoonist in Utopia. The cartoon's abilities to criticize, to reveal, and to illuminate obviously play a vital role in a democracy.

The cartoon was introduced in India by the British. In the days of the National Independence Movement, India was symbolized by an image of a suffering Indian woman called Bharatmata.

I believe studying Indian political and social cartoons can provide an additional insight into the continuing development of the world's largest democracy.

(Special Note: this lesson plan should not be construed as a criticism of India. Every nation has major problems - including our own - and the teacher should be vigilant in keeping the proper perspective.)

Objectives For Students:

1. To view cartoons as a source of understanding a country's values, problems, and perspectives, and the weaknesses common to all humanity.

2. To develop the ability to analyze a cartoon for its symbolism and message.

3. To consider the effect of cartoons on the reader.

4. To further students' group skills and their abilities to use a variety of intelligences.

Strategies:

a) This lesson unit should be presented after the textbook work so that students have some background on India.
b) Time: two or three days.
c) Students will be presented with several selected cartoons for analysis and discussion. A selection of cartoons is provided and teachers may make their choice. The cartoon analysis worksheet can serve as a resource for this activity.
d) After students are familiar with cartoons, present a series of them either individually or in a display and require answers from the analysis sheet. At all times there should be class discussion; cartoons could be divided among class groups to encourage peer support.

Materials:

1. Four cartoons from Sudhir Tailang, a cartoonist with the Hindustan Times. They are very political. #4 refers to communalism (see definition on page one).

2. Three cartoons from the Hindustan Times Book of Best Indian Cartoons. #1 refers to Gandhi leaving the pedestal in New Delhi which was to have supported his statue. The point is Handhi's exasperation with post-independence India.

3. Fourteen cartoons from R.K. Laxman. These reflect social life and the common man.

4. Cartoon analysis worksheet.

Note: No copyright permission has been obtained for any reproduction of any of the cartoons included in this lesson unit.

Questions:

Strong emphasis should be on analysis of the cartoons: what do they say about India? Can these cartoons be applies to the United States? What do they say about politicians? What do they say about people?

Evaluation:

I am a strong supporter of student writing. Whenever possible, students should be asked for their thoughts on paper. Further, class discussion should be used to include the participation of as many students as possible.

Cartoon s also allow for artistic creativity for some students who may want to draw their own cartoons. Students may be paired: one for ideas, one for drawing.

Key Points: Democracy. Artistic Freedom. Communication.

GROUP ACTIVITY ON NATIONAL ANTHEM

India's national anthem, like those of other nations, tells us something about the country, its people, and what they believe in and cherish. The words and music were composed by Rabindranath Tagore (1861-1941), a winner of the Nobel prize for literature (1913). A man of a great many talents and abilities, Tagore was a poet, novelist, essayist, painter, and playwright, as well as a composer of songs on nature, love, and childhood. Especially proud of his native Bengali culture, Tagore opposed caste distinctions and untouchability.

First sung by the Congress Party in the early 1900s, the Indian national anthem includes references to two rivers (the Yamuna and the Ganges), two mountain ranges (the Vindhya and the Himalayas), six specific areas (Punjab, Sindh, Gujarat, Maharashtra, Orissa, Bengal), and all of South India.

Read the words to the anthem as you listen to the cassette, which contains the music only. Then answer the following questions with your group.

1. To whom are the words directed?
2. Why does Tagore list rivers, mountains, and sections of his country in an anthem?
3. What kind of "power" does Tagore attribute to nature? Whom does Tagore mean by the "people"? Who is responsible for India's destiny, according to the anthem?
4. What kind of "victory" do you think Tagore is referring to?
5. What is your impression of the music? Does it fit what you feel an anthem should be?

GROUP TASK

Design a three-dimensional sculpture to represent the spirit of India as evident in her national anthem. Use butcher paper, crayons, scissors, tape, and any other consumeable classroom materials as necessary. Be prepared to present your work and explain it to the class.

INDIA'S NATIONAL ANTHEM (Composed by Rabindranath Tagore)

Jana gana mana adhinayak jaya hey
Bharata bhagya vidhata
Punjabu, Sindhu, Gujarata, Martha
Dravida, Utkala, Banga
Vindhya, Himachala, Yamuna, Ganga
Uchala jaladhi taranga tava shubha name jahey
Tava shubha ashish magey
Gahey tava jaya gatha
Jana gana mangaldayak jaya hey
Bharata bhagya vidhata
Jaya hey! Jaya hey? Jaya jaya jaya jaya jaya hey?

Long live the heart of the masses
The controlling power of India's destiny!
Punjab, Sindh, Gujarat, Maharashtra, South India, Orissa, Bengal
Vindhya mountains, Himalayas, the River Yamuna, the Ganges
May your pure names rise like waves on the rising sea!
May your blessings be sought!
May your victory song be heard!
Long live the people,
Giver of good fortune and controller of India's destiny!
Victory! Victory! Victory to you!

I. A

I'VE EXAMINED HIM—
THE NEW P.M. HAS SPINE!
PRIME MINISTER

FAMILY WELFARE
MINISTER OF ~~AGRICULTURE~~
VOTE FOR MY GRAND SON
VOTE FOR MY SON
VOTE FOR ME
AJAI SINGH
DEVI'S GRAND SON
JD CANDIDA
RAJASTHA

13

14

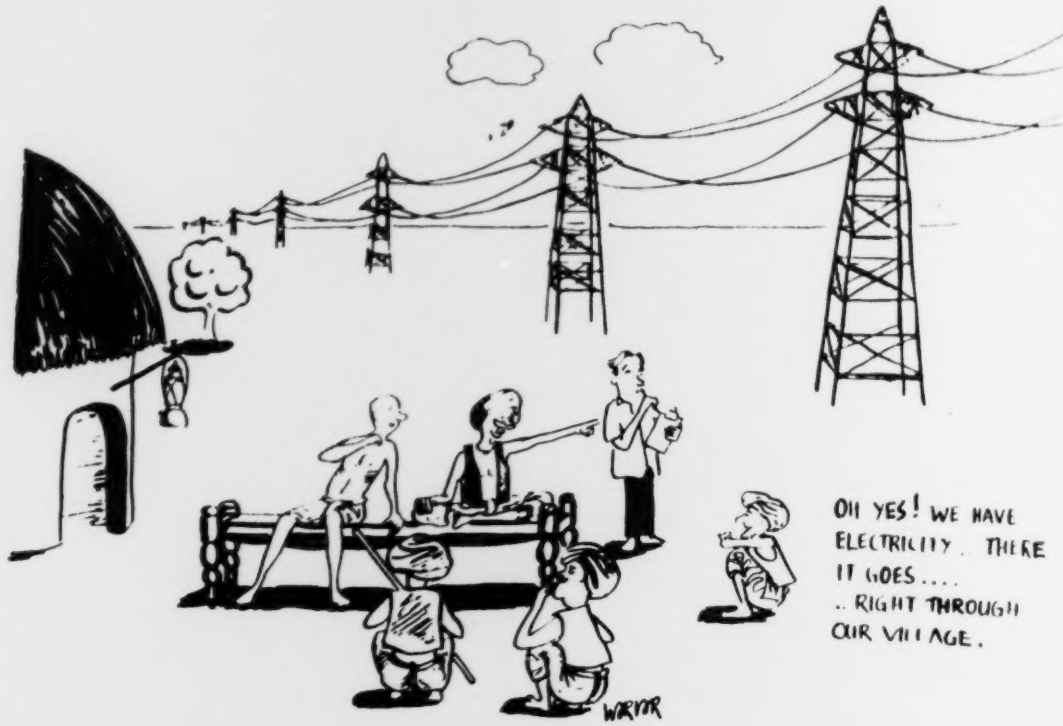
I. C

15

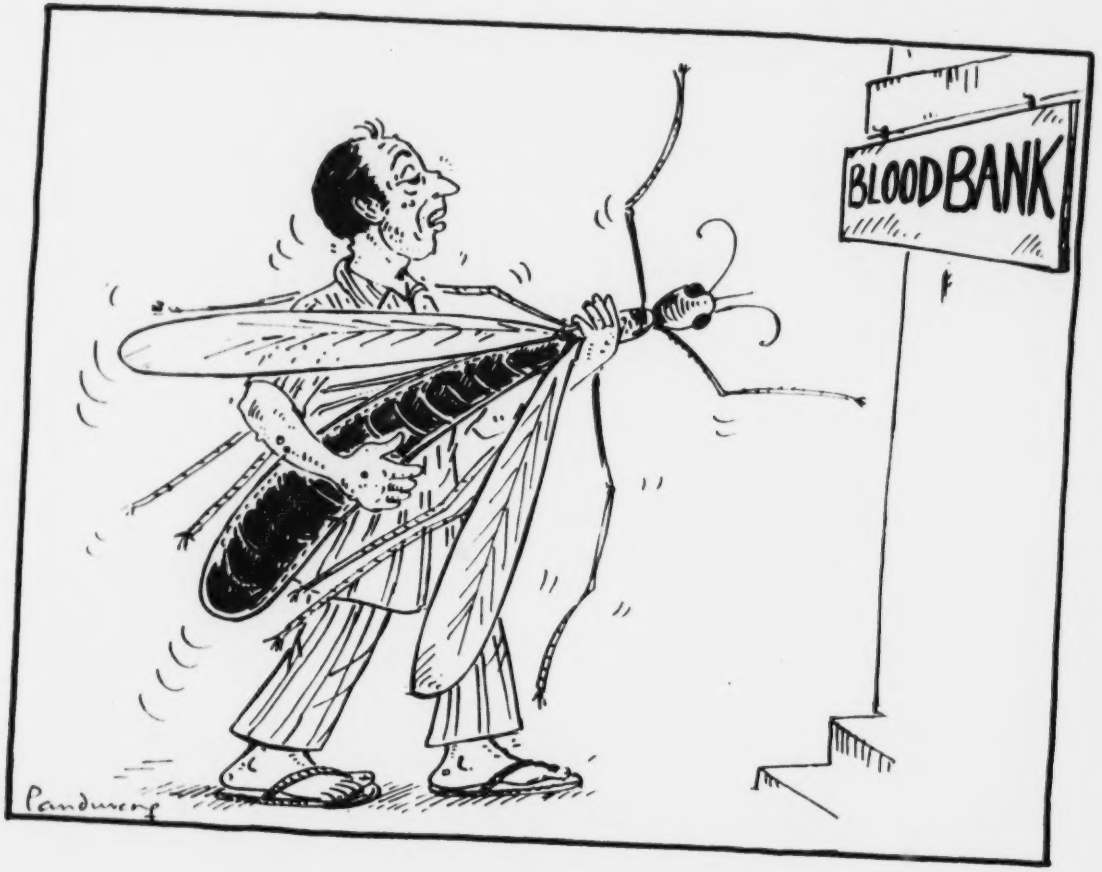
16

I. D

2. A


OH YES! WE HAVE ELECTRICITY. THERE IT GOES.... .. RIGHT THROUGH OUR VILLAGE.
WARYAR

2. B



2. C

21

22

I have prepared this simple chart to show population increase, food scarcity, price spiral, sugar scarcity, growth of corruption, unemployment — all in one.

3. A

R K LAXMAN

There must be some mistake. I am not fasting. I am starving!

3. B
R K LAXMAN

No, it is not true that we've lost interest in this project. In fact the Russians showed great interest for three years, the Japanese for two years, later the British, and now, again, the Russians are showing tremendous interest ...!

3 C

R K LAXMAN

No, these people are broad-minded — they don't resent your speaking in English or Hindi or Tamil — they just resent your speaking!

3 D

R K LAXMAN

Look, another one! That shows our ancients must have had a roaring trade in cottage industries and curios!

3 E

R K LAXMAN

Stupid charges! Absolutely false! It is very unfair — my son never used influence or pulled wires to get the licence! I gave it to him.

3F
R K LAXMAN

The only living index of the poorest class I could get, Sir, is that they are living!

30

29

3 3

R K LAXMAN

I resigned from the Congress because it had departed from the Gandhian ideals like simple living, self-sacrifice, humility —

3H

R K LAXMAN

The Minister is going via Rome, Paris, London, New York and Tokyo to Calcutta to attend a conference there.

31

R K LAXMAN

Say, I did not have time to check — what progress have we made since 1947?

3 J
R K LAKMAN

I am sorry about the ugly scenes, Sir. Actually 99.5 percent can't read. Only one chap there who can and he is responsible for spoiling our image!

3 K

R K LAXMAN

Why am I going abroad? To study the conditions in our country of course!

3. L

R K LAKMAN

I think the vulgar display of wealth at our daughter's wedding was much better.

3. M

R K LAXMAN

3N
R K LAXMAN

CARTOON ANALYSIS WORKSHEET

Visuals	Words (not all cartoons include words)
1. List the objects or people you see in the cartoon.	1. Identify the cartoon caption and/or title. 2. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon. 3. Record any important dates or numbers that appear in the cartoon.
2. Which of the objects on your list are symbols? 3. What do you think each symbol means?	4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so? 5. List adjectives that describe the emotions portrayed in the cartoon.

A. Describe the action taking place in the cartoon.

B. Explain how the words in the cartoon clarify the symbols.

C. Explain the message of the cartoon.

D. What groups would agree/disagree with the cartoon's message? Why?

B. British Architecture during the Raj

Preface:

For three hundred years the British strove to leave their mark on the Indian sub-continent. One of the most significant ways in which they did this was through their buildings.

This lesson unit will observe how the British tried to create an Imperial Style, from the classical architecture of Madras and Calcutta, the gothic design of Bombay, and the imperial splendor of New Delhi -- the final Raj capital.

Objectives for the Students:

1. To view and appreciate examples of major architectural styles of British India.
2. To develop an humanities approach to history -- architecture can be marvelous barometer of what is really happening.
3. To further students' group skills and their abilities to use a variety of intelligences.

Strategies:

This lesson unit should be presented after the textbook work so that students have some background on India. It is designed for two or three class periods. Given the subject matter, this unit will be very much teacher directed: lecture, presentation of pictures, key terms.

Any video film which suggests the Indian environment and "look" may prove very useful as an introduction to this lesson plan. The teacher should present the question: what does a conqueror build and why? Various reproductions will be used to illustrate the lesson theme. There is great opportunity for student creativity and for class discussion (see Evaluation).

Materials:

1. I recommend a National Geographic video on India to help set the stage.
2. Pictures 1A - 1E Classical (Greco-Roman architecture)in Madras - Calcutta.
3. Pictures 2A - 2D Gothic - Venetian architecture in Bombay.
   *The Victorian Terminus in Bombay is considered the finest Victorian Gothic building in India.
4. Picture 2E Imperial symbol in Calcutta
5. Pictures 3A - 3C Imperial Delhi
6. Picture 4A Last of the Raj: statue of George V

Note: There is no copyright permission to use any of these pictorial reproductions.

Background:

Early British architecture in India was of necessity fortifications and "factories" (trade and manufacturing centers); their early major settlements - Madras and Calcutta - soon gave evidence of the currently popular neo-classicism (Greco-Roman) architecture. The early architects were amateurs, usually military engineers.

By 1800 British success also required a larger military establishment, resulting in cantonments (large military stations) which were located outside major cities, hence beginning the separation of rulers and ruled with all its implications for future British-Indian relations.

As the Raj progressed,hill stations (summer towns in the foothills of the Himalayas) and the introduction of the "bungalow" (a single-storey house specially adapted to hot weather) became part of the Indian Raj. Gardens, a verandah and a Residency (the home and headquarters of the local British administrator) became synonymous with British India.

The attempt to consolidate and control also resulted in a conscious effort to fine an Imperial Style, sometimes Gothic and Venetian (Bombay), sometimes Saracenic (a combination of Persian, Arabis, Indian architecture prominent in Bombay and Madras), and a combination of Moghul styles and art moderne in the government builtings of New Delhi. (Understandably, this subject will require additional teacher preparation—see bibliography).

Questions:

1. Can a civilization be evaluated by its architecture? What conclusions can be made?
2. What are the implications if a ruler is isolated from the ruled?
3. How did climate and circumstance help design British architecture in India?
4. Do you see a similarity betweeen neo-classical buildings in Calcutta and Federal buildings in Washington D.C.? Why? What effect does this architecture provide?

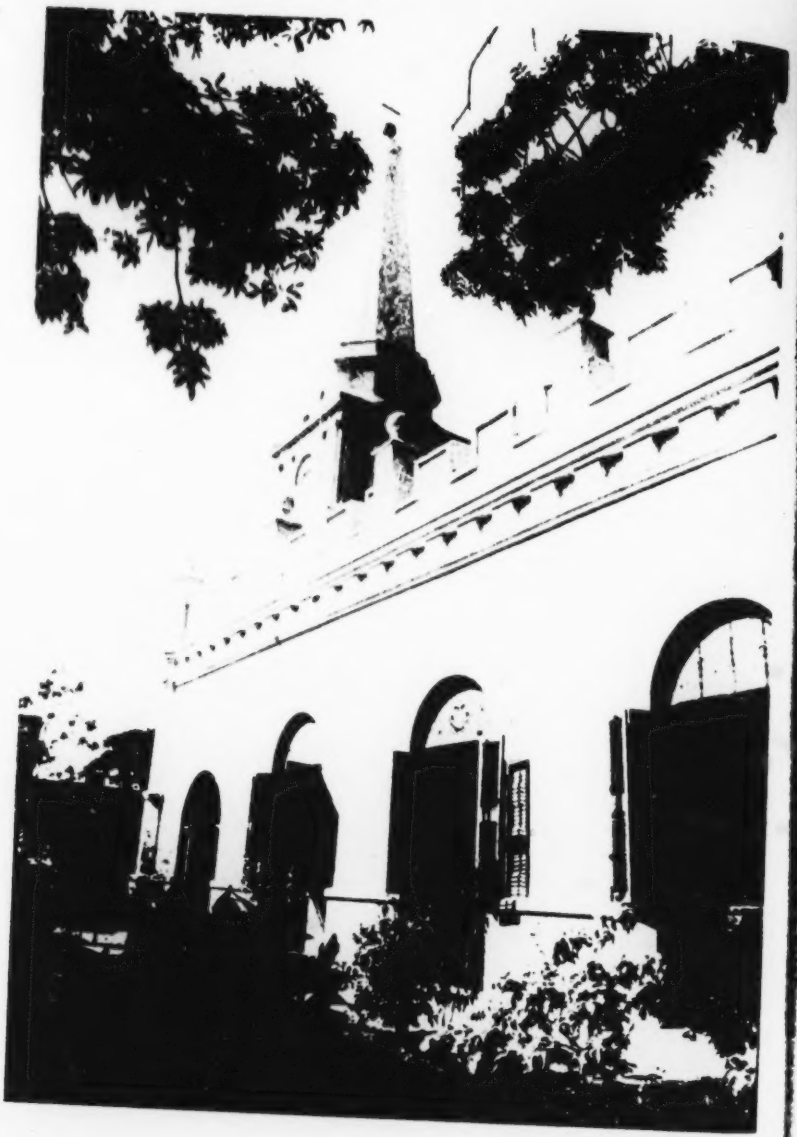
Evaluation:

Students should be encouraged to enjoy an humanities (artistic) approach to history. There is an opportunity for creativity:

a) students may draw a building which in their opinion represents authority, or imperialism.
b) students may prepare a report on governmental architecture (examples: Washington D.C., Canberra, New Delhi, Brasilia).
c) students may choose to create a model of a building.

The opportunity for writing is great. A major theme has to be the confidence (arrogance?)in building for the "ages." New Delhi's imperial Raj buildings were begun in 1911. In 1947, 36 years later, it was all over!

Picture 4A shows the statue of George V in its original setting near the India Gate in New Delhi. Today, it stands in a vacant field, north of New Delhi, among weeds and wild birds. An essay on power, greatness, vanity, and irony would be fitting.



St Mary's Church, Fort St George: the earliest complete English building surviving in India and the oldest Anglican church in the East. Consecrated in 1680, the distinctive obelisk spire was added in 1795 after the original was destroyed by French artillery in 1759.

George's, Queen Square in London. It is more likely that the existing Capuchin Church of St Andrew, built by the Portuguese merchants, who outnumbered the English at this time, was a challenge to Anglican self-respect and the moral authority of the Company. The Company was not interested in unprofitable expenditure and thus a private appeal was launched. Thirty-eight donors subscribed over 805 pagodas (£362). Excavations began on Lady Day 1678, hence the dedication to St Mary.

The church is eighty feet long and fifty-six feet broad. It took two and a half years to build. The architect was probably William Dixon, the Master Gunner of Fort St George at that time. It has been attributed

1A Splendours of the Raj 48

vision was no fortuitous transposition of contemporary European taste, but a conscious attempt to identify the expanding British Empire in India with the civilising influence and moral values associated with classical architecture. One of the more obvious demonstrations was the provision of statuary to prominent public figures. On the northern side of Fort Square there is a large canopied pavilion which is now deprived of a centrepiece. This elegant Ionic rotunda contained a statue of Cornwallis, and was raised by public subscription to commemorate his defeat of Tipu, the Tiger of Mysore, at the siege of Seringapatam in 1799. Brass cannon enriched with tiger emblems once surrounded the memorial. The statue survives in the Connemara Library. Although it has been attributed to Chantrey, in fact it is by Thomas Banks. When Banks was preparing the model he was visited by a fellow sculptor who expressed astonishment that he had thought fit to commemorate Cornwallis's outward cast of one eye in such startling detail. Banks retorted:

> If the cast had been inward it would, I conceive, have conveyed the impression of a contracted character, and I would have corrected it, but as the eyes looking to the right and left at the same moment would impart the idea of an enlarged and comprehensive mind, I have thought it due to the illustrious Governor-General to convey to posterity this natural indication of mental greatness.

1 B

The famous black Doric columns of Pallavaram gneiss once linked Pitt's colonnade with the Sea Gate. In 1910 they were incorporated into the new Council Chamber.

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Government House, Madras designed by John Goldingham in 1800. Classical architecture adapted to local needs with irregular intercolumniation and deep verandahs.

conspicuous expenditure on military or political aggrandisement, replied tersely: 'It is our positive order that no new and expensive buildings shall be commenced or grounds purchased for the creation of such buildings thereon without our previous sanction obtained upon the plan and estimate, as well as upon the expediency of the works.' The Court of Directors had good reason to be apprehensive. In the space of the next five years two of the most splendid public buildings ever erected by the British in India were to be raised by two separate Governors – one in Madras and one in Calcutta.

Clive appointed a civil engineer to reorganise the Engineers' Department at Madras which had come in for harsh criticism over the collapse of several arched buildings. He chose John Goldingham for the post, a Danish mathematician who had come to work in the private observatory in 1786. The Company took over the observatory and rebuilt it in 1794 and Goldingham became astronomer and marine surveyor. This accomplished scientist was also an enthusiastic architect of exceptional skill. Clive trusted him implicitly and allowed him a fifteen per cent commission on all works. In 1800 Goldingham was instructed to prepare a scheme of repairs for the old Fort House and for extensions to the Garden House at Triplicane.

The existing Garden House had been purchased from a Portuguese merchant, Luis de Madeiros in 1753. It was a typical example of a type for which the city was famous. During the French wars it had been occupied and damaged, then repaired and improved, but Goldingham remodelled it on a far grander scale. The ground floor was given over to

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Splendours of the Raj

1D

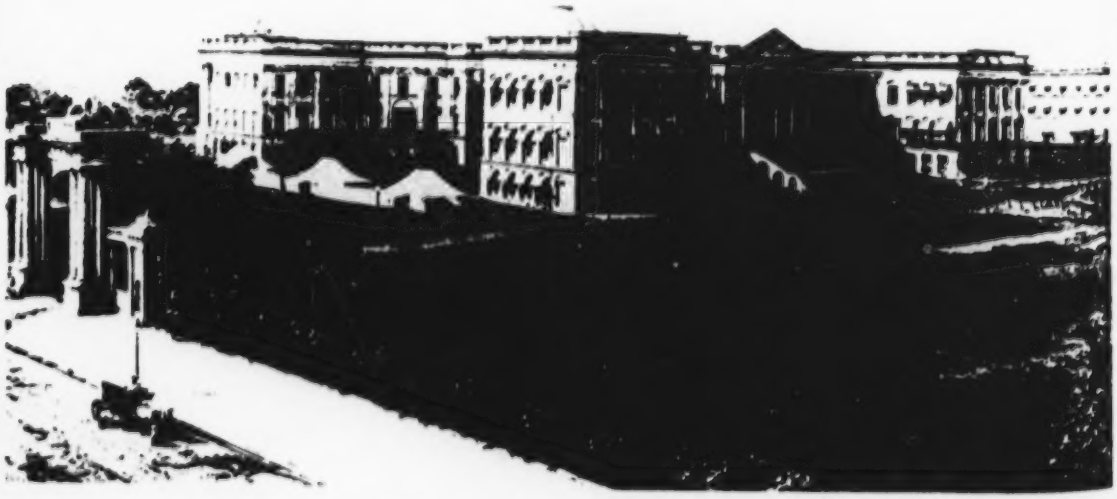
51

exposing the health of the Governor-General to the most serious inju
from the effects of the climate.' He went on to berate the lack of suit
rooms for public entertainment and even for family accommodat
and argued that the rent far exceeded the value of the building.

Within a month of his arrival the Engineer Officer, Captain Char
Wyatt, and Edward Tiretta, the Civil Architect, were instructed
prepare plans, and the Chief Engineer, Major General Cameron,
furnish estimates. Tiretta, was a free-booting Italian who had been
associate of the notorious Jacopo Casanova. As a result of his amoro
adventures Europe had become too hot for him and he drifted to Ind
where we are told 'he became, in turns, respectable, versatile, wealth
and bankrupt'. For many years he held the post of Superintendent
Streets and Buildings or Civil Architect to the Company and he wa
responsible for numerous public buildings including the remodelling
of St John's Church in 1811. Fortunately Wyatt's designs were
preferred to Tiretta's, but the Civil Architect retained a close
involvement in the construction of the new edifice.

Wyatt hailed from a great family of English architects. He was born
in 1758, the son of William, elder brother of the famous James Wyatt,
and he entered the army in 1780. He arrived in India in 1782 and by
1800 he had risen to Captain and Commander of Police and, by 1803,
Superintendent of Public Works.

Wyatt's scheme was adapted from Kedleston Hall in Derbyshire,
which had been built by Robert Adam between 1759 and 1770, on the
basis of earlier designs prepared by James Paine. Wyatt's choice of
model for the new Government House was not fortuitous. His uncle
Samuel, had supervised Kedleston's erection, and undoubtedly Wyatt
had access to the detailed designs which had been published in Robert
Adam's *Works of Architecture, Vitruvius Britannicus* and most current
text books on architecture.



Government House in about 1870. Built by Charles Wyatt for the Earl of Mornington, elder brother of the future Duke of Wellington, it is based on Kedleston Hall, Derbyshire.

1E
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Speendours of the Raj 52

The Public Works Office, a magnificent essay in Venetian Gothic, photographed shortly after its completion in 1872 and now obscured by the mature trees.

with a terrace over. The wings are terminated by end bays which are the finest elements in the whole composition – pure Venetian Gothic with arcaded storeys enriched with structural polychromy. The Venetian inspiration, iron-crested, tiled roofs, common use of local stones, ventilating dormers, shutters and machicolated parapets are common themes which illustrate Wilkins's individual conception of tropical Gothic architecture.

The Post Office was designed by James Trubshawe of the Ramparts Removal Committee who had been brought over to prepare an overall plan of civic improvements for Frere. He was assisted by W. Paris, who designed the adjacent Telegraph Office (1871–1874). Both buildings are faced in buff-coloured sandstone from Coorla in Salsette, with columns of blue basalt. The Post Office is mediaeval Italian Gothic in origin with bracketed eaves and shallow pitched roofs punctuated by two centrally placed towers with pyramidal roofs, between which projects an enormously deep two-storey carriage porch, the upper level constituting an outdoor tiffin room for clerks. Interestingly the staircases are not in the towers, but tucked away on the flanks. Today the original effect is impaired by the forest of aerials and masts which cluster on the roof, but the presence of the modern equipment bears witness to the original functional convenience of the building and its successful adaptation to the climate.

In 1869 when Wilkins was appointed as Chief Engineer for the campaign in Abyssinia, his absence enabled Lieutenant-Colonel James

The Sailors' Home is interesting as it is an early attempt to infuse Gothic architecture with Muslim nuances. There is a faintly Saracenic influence to the arches, although the pediment has all the arcane qualities of a South Indian temple. It portrays Neptune, nymphs, seahorses and sealions, but it is English in origin, carved by Mr Boulton of Cheltenham in Bath stone. The capitals and cornices are by Kipling and the ironwork by Macfarlanes. It is not a happy composition and lacks cohesion, the pediment in particular appearing incongruous. In 1880 an editorial in *The Builder* remarked that 'the building in question looks handsome,' but that the pediment 'needs to be something more than what an ornamental sugar top is to a bride cake.'

Whatever its failings the Sailors' Home was sufficient to establish Stevens's reputation and two years after its completion, he received one of the most prestigious commissions ever offered in India – a new terminus for the Great Indian Peninsula Railway, at that time the largest and most extensive architectural work in India.

The Victoria Terminus station is the finest Victorian Gothic building in India. Inspired by Scott's St Pancras Station, it was erected between 1878 and 1887. It is a highly original work albeit one rooted firmly in the tradition of Ruskin, Scott and Burges. The building epitomises the spirit of the age in which it was built, and it is a paean of praise to the railway, which more than any other factor fostered the rise of Bombay. It is the supreme example of tropical Gothic architecture, with only a subtle hint of Saracenic motifs; a riotous extravaganza of polychromatic stone, decorated tile, marble and stained glass. Unlike St Pancras, VT is symmetrical and is surmounted by a colossal masonry dome, ostensibly 'the first applied to a Gothic building on scientific principles', and this claim is probably true. Beneath the dome the staircase rises in magisterial sweeps to each floor. The booking hall is spanned longitudinally and transversely by pointed arches with wooden groin-vaulted ceilings decorated with gold stars on an azure ground and reminiscent of Scott's interiors at St Pancras. The dado is clad in Maw's glazed tiles of rich foliated designs. The windows are filled with stained glass or with ornamental wrought iron grille-work to

2B

Victoria Terminus: an ambitious exercise in architectural exuberance. The riotous ornament and romantic skyline invoke comparisons with Scott's St Pancras Station.

Splendours of the Raj

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shipping and banking. The hotel, designed by W. Chambers, who worked for a local practice, was one of the great hotels of the British Empire, on a par with Shepheards in Cairo and Raffles in Singapore. Its site is quite magnificent, facing out over the Arabian Sea to greet new arrivals as they steamed in on the great P. & O. liners. The building is reputed to have several allusions to Gujarati architecture, but it is really an eclectic confection calculated to whet the appetite of the incoming visitor. Predictably it is symmetrical and over its centre rises a huge red dome crowned by a belvedere. Each corner boasts a domed circular tower. The second to fourth floors have a rhythm of six projecting canopied balconies and the ground floor boasts a cool arcade which provides an outdoor bedroom for many of the beggars who haunt the hotel entrances in search of baksheesh.

Next door to the Taj stands the old Bombay Yacht Club now taken over by the Indian Atomic Energy Commission, a captivating pile, described by Jan Morris as 'a mixture of the Swiss and Hindu styles', but it is really nothing of the sort. It is a rather restrained affair by Bombay standards, symmetrical with corner towers crowned with pyramidal roofs and bargeboarded gables, recalling the romantic juxtaposition of gables and spires which characterises the work of Norman Shaw and the Queen Anne Revival, although the lower stages betray its Indian origins with square casement windows set in pointed arches.

Just round the corner near Stevens's Sailors' Home stands the Prince of Wales Museum – a stately pleasure dome, if ever there was one, with foundation stone laid by the future George V, on his Indian visit of

The Taj Mahal Hotel: one of the great hotels of the British Empire overlooking the Arabian Sea.

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ominated church
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Building Committ
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the whole edifice wa
The adaptations to th
windows in the choi
increase ventilation.
incapable of support
isles, and also their
mpaired the view. T
iron trusses adorned
the largest spans in e

The original east
Windsor to whom i
George's Chapel. It c
West, but was destr
Clayton and Bell is
entire composition is
Jones in 1880 as a
assassinated in the A
glass in India, a pa
figures.

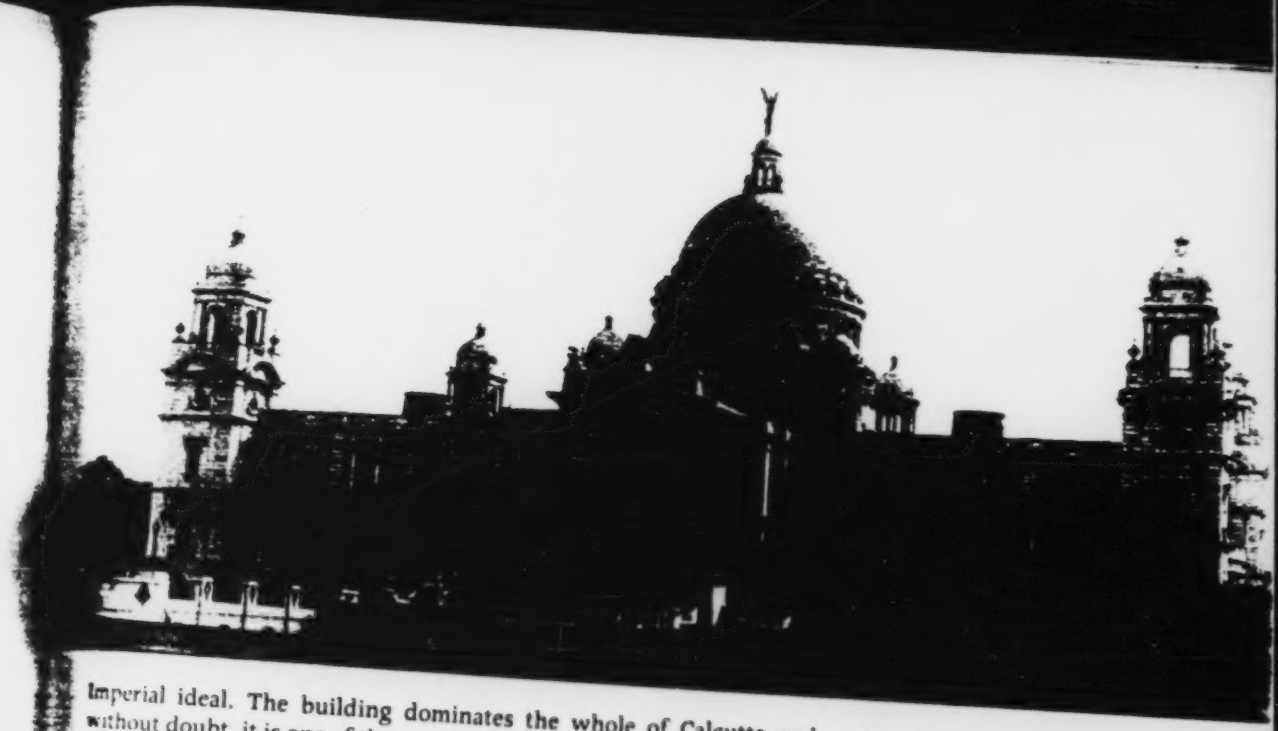
The reredos is also
Blomfield. It is exec
depicting the Annu
into Egypt. The Wil
In common with mo
suffered from the va
the upper stage of
another earthquake
tower at Canterbury

Forbes lies buried
years of his life. He
he died a Major Ge
brought back to
surmounted by his
trumpet and laurel

The Afghan Me
Bombay was comm

56 2D

Splendours of the Raj



Victoria Memorial, Calcutta: the most potent symbol of Empire in the world, dominating the centre of the city.

2E

Imperial ideal. The building dominates the whole of Calcutta and, without doubt, it is one of the most important to be erected in the 20th century, not because it is an architectural masterpiece but because it stands as an historical symbol, a monument to a Queen-Empress, completed at the very moment that the Imperial impulse was dying, its chivalric ideals lying shattered on the fields of Flanders and its self-confident vigour drained by the exertions of the Great War.

The Victoria Memorial owes its inception to Lord Curzon and it was paid for by contributions from the princes and peoples of India, a largely spontaneous outburst of generosity doubtless assisted by the fact that few wished to be seen not to contribute. It was Curzon who envisaged a repository of Anglo-Indian art and relics, a sort of Imperial valhalla, in which all the widely dispersed monuments, sculpture, paintings and documents relating to the history of British India could be concentrated and displayed. 'How little anyone seemed to care about, or even to remember, the mighty deeds that had been wrought on Indian soil, or to inculcate their lessons for the sake of posterity', he wrote. 'I felt that the lack of this historical sense – the surest spring of national self-respect – was injurious in its effect both upon English and Indian interests.'

A magnificent building was envisaged, the central feature of which was to be a marble statue of Queen Victoria beneath a central dome. Close by would be halls consecrated to personal memorials of the Queen and her reign. The remainder of the building would be given over to artefacts, prints, drawings and models illustrating the entire period since the end of Moghul rule and the start of the British connection with India. 'The test of admission was to be not artistic, or even merely historical interest; but, in the case of objects or events, exceptional importance, in the case of persons, exceptional distinction or service, irrespective of race or creed.' For the crucial choice of architect, Curzon approached Lord Esher, Secretary to the Office of Works, who recommended William Emerson, then President of the RIBA and an old

Splendours of the Raj

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Half a mile from Raisina Hill on King's Way, New Delhi, the portico of Government House disappears behind the
y of the inclined way between Herbert Baker's Secretariat blocks.

From the Great Place, only the dome of Lutyens's Government House is visible.

3A

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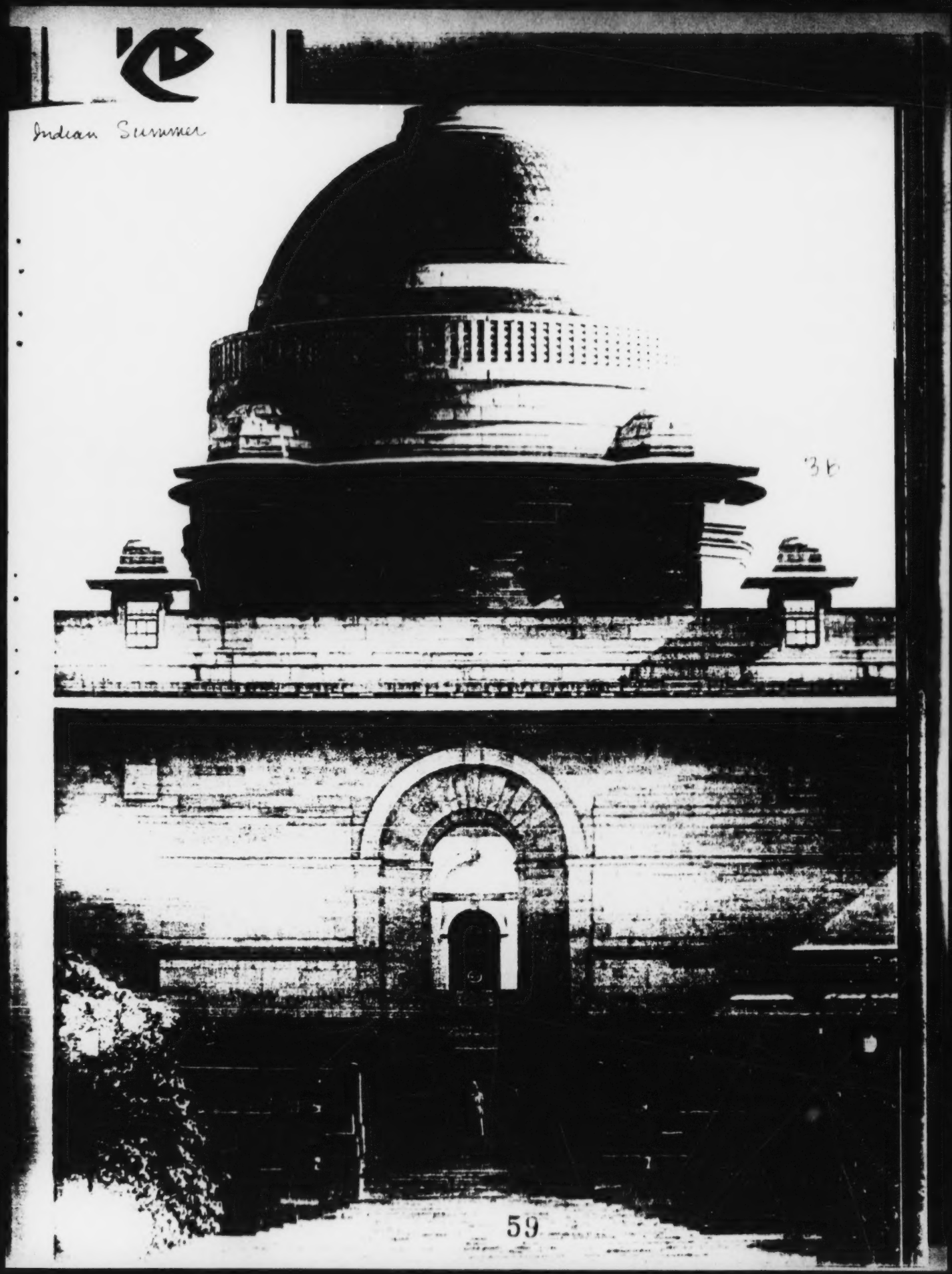
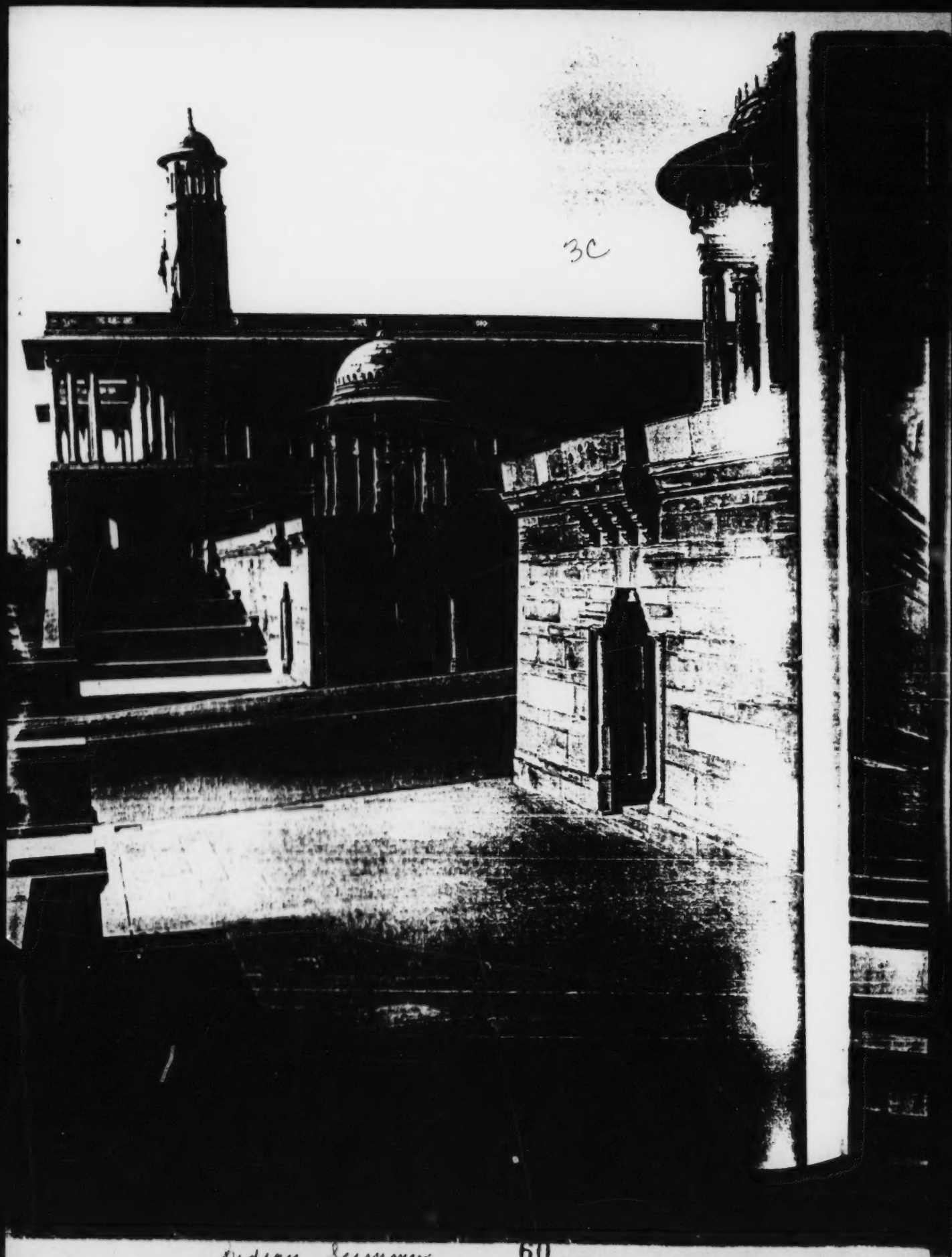
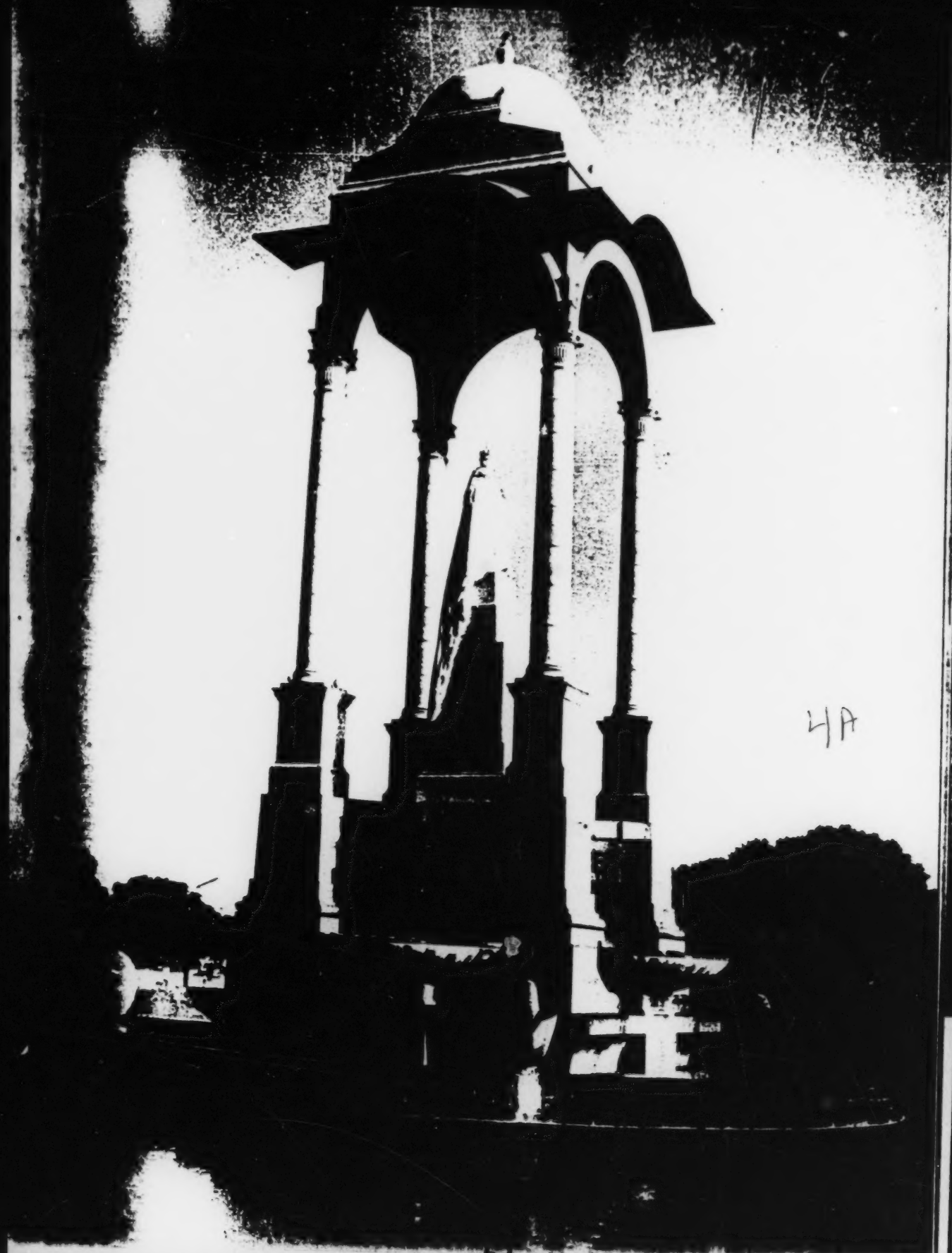

Indian Summer
3B



Indian Summer 60



4A

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12. The World of Sudhir Tailang. UBS Publishers. 1992. New Delhi. A fine collection of one of India's great cartoonists.

*Note: Some of the books listed above may be availabvle at Krishan Book Shop, Hotel Claridges, 12 Aurangeb Road, 110011, India.